

all these circumstances, and others of minor detail. Mr. Bardwell concludes that Egypt, and Egypt alone, had its influence in the architectural type of that chief of temples, whose history, as of whose people, we gather from the Book of Books.

We are sure that our readers will feel themselves well repaid for an attentive reading of these extracts, but how much more from the work itself! It is not, however, within our province to dwell at greater length upon this occasion, or to detain the reader through the several chapters on Greek and Roman temples, on the primitive church, and on the early architecture of this island. We may recur to it again; but must now conclude our present notice, having given in another part of our paper a lengthened extract and illustrations on the subject of Chapter XIV., on English churches in the middle ages. The subject is now one of such engrossing interest, that we fully calculate upon the thanks of our readers for having done so.



It is one of the most striking symptoms of the increasing curiosity and intelligence that mark the present generation, that so much attention is now paid to those noble specimens of church architecture which, after many revolutions of taste and religion, are yet remaining in England.

"The art which produced these edifices was splendid and sublime: but, like all other styles, it was the result of its expression of purpose and of its time; by its 'sermons in stones,' it addressed itself to the most illiterate, setting forth the grand outlines of the doctrines taught within its walls; it shows the emotion of public and private life at that period, and the great religious zeal which everywhere animated all classes; its documents of stone present the most lively pictures of centuries that are elapsed, and of the manners, the civil and ecclesiastical history of their era, in a style which displays the most superior genius and science, and which will be distinguished to the latest period amongst the noblest productions of human invention.

"I will here hazard a remark or two upon the appellation Gothic.

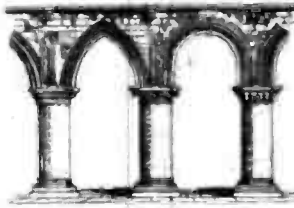
"The Saxon and Norman styles being debased Roman practised under the Gothic princes. Is properly Gothic architecture. The pointed style having risen where the corruption of Christianity and the power of the church of Rome were at their greatest height, and, being, moreover, co-existent with the dominion of that church, fell, and was lost, when popery received its death blow at the Reformation (?). I would humbly suggest should be called Catholic architecture, which perhaps was Mr. Britton's idea in using the term 'Christian.' That it did not receive its designation 'Gothic' from Sir Christopher Wren, or Sir Henry Wotton, is proved by the learned Gori, who among other passages, from ancient chronicles, cites the following:—'*Miro opere Gothice manu—Miro opere per manum Gothorum—Miro opere constructa ab antiquis Gothicis.*' As to calling it English is absurd, we neither possessing the earliest nor the grandest specimens of the style; and perforated interesting arches are seen in St. Stephen's, Caen, built seventy years before the church of St. Cross, Hampshire.

"We have seen that the pointed arch was known in all ages, but it was not until the incorporation of the Free Masons, in the thirteenth century, that it was brought to that consistency and perfection in which we see it in their works.

"The free-masons, like the Greek architects, carefully concealed their principles of design from the public eye: some few of their drawings have, however, been recently discovered among the archives of some German monasteries, which show the deep science, long foresight, and complicated calculations employed in their execution.

"One peculiar feature in the plan of most, if not all, the churches between the fourth and eleventh centuries, was the termination of the choir in a semicircular apse. As larger churches became

necessary, the body was encircled with aisles, and the choir raised upon a series of round arches supported by pillars; these pillars when placed in the bays, nearer each other than where the colonnade proceeds in a straight direction, the arches rising from them, when brought to an equal height with those of a round shape become necessarily pointed. I believe the earliest instance, in a superstructure, where this occurs, is in the abbey church of St. Germain-des-Prés, rebuilt by Abbot Morand before the year 1014, and restored about twelve years since at the sole expense of that most excellent prince, the Duc de l'Angoulême. Another example of the same arrangement, towards the close of the eleventh century, is seen in the curious church of the Benedictines at La Charité sur Loire. Another cause of the introduction of the pointed arch was the necessity, in constructing vaults whose diagonal ribs were a semicircle, to form the longitudinal and transverse arches of a height exceeding their semi-diameter; before the elegant expedient of the pointed arch was resorted to, this was accomplished by elongating the semicircle, or raising it vertically, as may be seen in Melbourn Church; in the aisles of Christ Church, Oxford; in the chancel of Hemel Hempstead, and many other structures of a prior date than A.D. 1100.



"There can therefore be no doubt that the pointed style grew out of the difficulties which opposed the complete development of the older and more massive Saxon and Norman manner, and which the increasing science of the free companies of architects alone enables them to surmount.

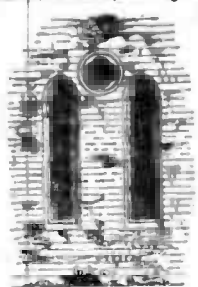
"Rich ecclesiastical corporations encouraged and directed the construction and decoration of their sumptuous edifices, and many of their members were deeply and practically scientific in estimating the new mathematical problems on which the execution and durability of such buildings must depend.

"The earliest instances of the pointed arch in England being pretty accurately dated in the reign of King Stephen, and the semicircular arch being quite disused at the accession of King John, all the churches which exhibit both pointed and circular arches, intimately joined and intermixed, may with certainty be stated to have been erected between those periods, and the nearer they approach the time of John, the more the pointed arch will be found to predominate, for the gradual transition observable in the Greek style is also seen in the Gothic, not only in what is called, *per excellence*, 'the transition style'—for architecture is always in a state of transition—but in all the varieties of the Gothic; but so imperceptible are the changes in their progress, that a series of examples of parts and ornaments and mouldings might be made out, each of them scarcely differing from its predecessor, yet at every ten or twelve steps showing a decided alteration. Thus its perfection was attained, not by any sudden discovery, but by a tasteful and progressive combination of those ornaments, contrivances, and beauties that had at first been separately devised, and became gradually invested with its splendid peculiarities.

"The chief characteristics of the style of the thirteenth century, with us, are the highly-pointed arch, usually forming an equilateral triangle, lancet-shaped windows, often tripled, circular pillars, generally encompassed with highly-polished Purbeck marble shafts a little detached, a profusion of little columns of the same stone in the ornamental parts of the building, and the vaulting high pitched between transverse arches, and cross-springers only, as in Salisbury Cathedral, the choir and transept of Westminster, the choir of the Temple Church, and the Lady Chapel of St. Saviour's.

"It is to the devoted energy and enthusiasm of the free-masons, the ever active intelligence of mind seeking for excellence and unknown perfection, and the constant intercourse of these fraternities one with the other, in all parts of Europe, we must look for the rapid progress of Catholic architecture from one degree of excellence to another; the art had long had all the disposableness of a formed language, so that these numerous architects could readily express their ideas and inventions to each other;

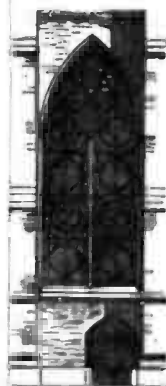
perfection was no sooner attained in one style, than they sought it in another; the windows, at first small as well as narrow, with large intervals of



solid walls between, by degrees became larger, or were multiplied, which brought them so near to each other, that the intervals became reduced to the semblance of rude mullions; these were gradually narrowed, till at length the whole edifice became one perforated screen of rich tracery.

'Close'd with wall and glass,  
Fulfilled it was with ymagery.'  
'The ill-mord pace  
Shed the dim blaze of radiance richly clear.'  
'And the sun  
Streamed through the storied window's  
Holy hue'

"That the rage for stained glass was one of the principal reasons for this is particularly exemplified at Westminster. Its abbey, a royal foundation, and connected with the king's palace, would naturally be the first in all improvements; accordingly, we find, as was usual in the thirteenth century, two windows in each 'severy' or bay; but in this instance they are so much enlarged for the purpose of admitting glass, as to be separated by the smallest mullion, compared with the apertures known in the history of Gothic architecture, and only show a separate window, by the separate drop-moulding over the head of each.



"I have selected this compartment as an illustration, because it also exhibits another peculiarity in its venerated structure, the door, or one on the same situation by which St. Edward entered the church from his hall, which had a corresponding door directly opposite.

"There is a strange deficiency of terms in the vocabulary of those gentlemen who have attempted a classification of the various styles of what I have ventured to call Catholic architecture; the word 'decorated' presents no distinct idea of the contemporary *geometrical* and *floral* tracery, which prevailed in the times of the second and third Edward; and when we find that *vertical* lines are the great characteristic of all styles of Catholic architecture, I beg to suggest the word *emphasized* as more expressive of the style of the fifteenth and sixteenth centuries than the word '*perpendicular*.'"

The Metropolitan Building Act. By HENRY FLOWER, District Surveyor.

THIS is a very useful sheet of reference, and immeasurably superior to any pagel book, as you have at one glance, and well displayed, every point of material reference in the Building Act; together with sections and plans of party walls. Every Builder, Surveyor, and Architect should be possessed of it, stretched and framed up in his office.